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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AN INCORRECT IMPRESSION.

A good evidence of the persistence
of an erroneous statement, regarding
a matter of public interest, evolved and
given publicity for interested business
or other ends, is afforded by the almost
universal assertion in the American
press that Mr. J. Pierpont Morgan's
decision to bring his art treasures now
in Europe, to New York, is the direct
result of the taking off the former duty
on art works, save those produced
within the past twenty years. The
statement that the retention of the
former art duty alone prevented Mr.
Morgan's bringing his art possessions
to the United States, was almost the
chief argument of any weight in the
brief of one Myron W. Pierce, the at-
torney for the late Mr. Warren, and the
Free Art League of Boston, presented
to the Congressional Tariff Committee
at Washington three years ago, and
which was spread through the press at
that time.

As was pointed out at the time to
the Committee, and afterwards pub-
lished by the pleaders for a specific
duty of \$100 on art works, above \$700
in value (those of dead artists to be
admitted free), a plan which would
have virtually given the country free
art and prevented the vexation and
confusion, and the frauds committed

under the present law with its absurd
twenty-year clause, Mr. Morgan could
at that time or earlier, have imported
his art treasures for exhibition pur-
poses, even under the old tariff, with-
out the payment of a penny of duty.

The simple and whole truth of the
matter is that the removal of the art
tariff had nothing whatever to do with
Mr. Morgan's decision to bring his
possessions home. He has decided so
to do because he has arrived at the pe-
riod of life when he naturally wishes
to have his collections in the city where
he spends most of his time, and which
will probably possess the most of them
after his death. The possible levying
of death duties upon his treasures by
the English Government, in case of his
passing while they were still there, has
also probably—Lloyd George's state-
ment to the effect that such duties
could not be levied unless the treasures
were sold, to the contrary notwith-
standing—had also something to do
with Mr. Morgan's action.

It is a pity that an old falsehood,
made to influence Congress, should so
persist in the public press, and it is
time this "snake should be scotched."

Meanwhile it is a matter of congratu-
lation to all Americans that the country
is to have, and be enabled to enjoy,
through their probable exhibition in the
Metropolitan and in loan exhibitions
elsewhere, the most marvellous array
of art works, old and modern, ever as-
sembled by any one collector.

Cushing at Montross's.

Unique, individual and original are the
terms best applied to the exhibition of
portraits, decorative sketches and genre
pictures by Howard Gardner Cushing,
now on at the Montross Galleries, 550
Fifth Ave., to continue through Feb. 10.
The influence of Persian and Japanese
Egyptian art on the painter is plainly evi-
dent in his arrangements, line and espe-
cially by the facial expression of his sit-
ters, particularly the eyes of the latter,
which have the "Egyptian slant." His
golden toned portrait of Mrs. Cushing,
seated—"an old friend"—is here, but
there is a new Mrs. Cushing, a slender,
willowy, beautiful creature who stands
gracefully against a simply painted but
convincing background of neutral tones.
It is a striking work, delicately modelled
and rich in color, even with its reminis-
cent flavor of Vermeer Tarbell and Pax-
ton, "Woman at a Window," with its
opalescent color and rhythm of line, is
especially attractive. "Anna Pavlova
Dancing" has good action, but is stiffly
posed. "The Wardrobe," on the other
hand, a well painted, beautifully drawn
back of a woman, is graceful in pose.
The portrait of Mrs. Gordon Douglas is
translucent in color and a graceful,
charming presentment of an interesting
subject. "Apples," a composition in
which two chubby faced children are in-
troduced, has good effect of sunlight, but
one would wish that the head of the
smaller child was not cut off by the frame
so close to his chin.

Mr. Cushing's decorative color sense,
as also his skill in arrangement and com-
position, are well exemplified by his still
lives, which are beautifully painted and
so delicate in color and dainty in feeling,
as to be most alluring. Altogether the
display relieves the artist from the charge
of being a monotonous painter, which had
some foundation through the long suc-
cession of portraits known as "the golden
toned presentments of Mrs. Cushing."

Annual Miniature Display.

At the Knoedler Galleries, No. 556
Fifth Ave., the American Society of
Miniature Painters, is holding its thir-
teenth annual exhibition, to Feb. 17.
The present display is retrospective,
and shows the marked advancement in
"painting in the little" since the for-
mation of the Society in 1899. A re-
view will be made next week.

Lotos Club Display.

An exhibition of paintings of the Ro-
mantic Movement by leading artists of
the French, Dutch, English and Ameri-
can schools, which opened at the Lotos
Club Wednesday last, to continue through
Feb. 6, contains some exceptionally fine
examples of the men represented. Va-
rious owners have generously loaned
their pictures for the exhibition. Mrs.
Ichabod T. Williams is to be congratu-
lated on her group of splendid examples
of Constable, Diaz, George Fuller, C. E.
Jacque, Jacob and Matthew Maris, J. F.
Millet, Monticelli and George Michel.
The exhibition is entirely one of quality,
and well deserves the claim that it repre-
sents the "Romantic Movement." A beau-
tiful moonlight by R. A. Blakelock,
loaned by Mr. William T. Evans, is one
of the best examples from the brush of
this gifted artist; and Deauville, by L. E.
Boudin, loaned by Messrs. Durand-Ruel,
is tenderly satisfying with its soft greys
and greens. There is an exceptionally
good Corot landscape loaned by Mr.
Samuel Untermyer, and a splendid
Fromentin "Arab Horsemen" from the
same owner.

A fine Mauve, "Pets of Milkmaid," is
owned by Mrs. I. T. Williams; and there
is a splendid cattle piece by Van Marcke,
"The Watering Place." "The Weir on the
Stour," a small but beautiful Constable,
is one of the noted pictures of the dis-
play.

The choice examples of the Romantic
movement in America should encourage
lovers of American art. Well indeed do
they hold their places with those of their
foreign contemporaries. Thomas W.
Dewing's "Lady in Purple and Green,"
with its jewel-like quality and rich tone,
is here, and the poetical and characteris-
tic later period Inness landscape, "Flori-
da Pines," loaned by Mr. Henry Rein-
hardt, is well known. George Fuller's
"Romany Girl," alive with beauty and
color, looks out upon the observer with
all the soul and individuality with which
the artist endowed her.

Haggin at Glaenger's.

The Glaenger Galleries, 705 Fifth Ave.,
are to give a series of exhibitions of
paintings by American artists, a
new departure, and Ben Ali Hag-
gin starts the series with twelve
recent portraits now shown there. While
these evidence the artist's cleverness in
the simplicity with which he presents his
subjects, they also emphasize his ten-
dency to the theatrical, which at times
borders almost on vulgarity, as in his por-
trait of Miss Kitty Gordon, who is over-
dressed in unbecoming colors.

The portrait of Mrs. Leo Everett is a
good likeness, and her richly-colored and
artistic gown emphasizes a beautifully
painted hand and arm.

"Mlle. Rita Sacchetto" is a large high-
keyed decorative canvas, and the present-
ment of Mrs. Edward H. Delafield has
fresh, crisp color. The "Portrait in
Black" is an interesting composition, with
good character and some refinement of
color.

The best piece of painting in the dis-
play, however, is "Otis Skinner as Hadji
the Beggar." The portrait of Miss Mar-
jorie Curtis was shown at the recent Win-
ter Academy, and seen again, its theatri-
cal quality—which so mars an otherwise
good work—is too evident.

L. MERRICK.

OBITUARY.

Charles Schreyvogel.

Charles Schreyvogel, well-known for
his paintings of Western life, died at
his home in Hoboken, N. J., Jan. 27.
Born in New York, Jan. 4, 1861, he at-
tended the public schools, and after-
wards became a lithographer. In 1886
he went to Germany and studied art
under Frank Kirchbach and Carl Marr.
On his return to America he went West
where he lived and painted among the
cowboys and Indians. He, at one time,
won the Thomas B. Clarke prize at the
National Academy. He received gold
medals at the Paris Exposition, 1900;
Buffalo, 1901, and St. Louis, 1904. The
picture which first brought him fame
was entitled, "My Bunkie."

Charles Y. Harvey.

Charles Y. Harvey, aged forty-three,
the sculptor, declared by St. Gaudens to
have been his most promising pupil, was
found self-slain in Bronx Park Satur-
day morning last. He imagined that
enemies were seeking to ruin his career.
He was well known among artists and
sculptors, was once an instructor in the
Art Students' League and in 1907 won
the National Roman Prize.

Harvey suffered from hallucinations.
For the last three years he imagined that
he had enemies. Naturally this affected
his work. He had just finished model-
ling a bust of Francis Miller, the painter.
It is in his studio now, uncast. He was a
member of the National Sculptors' So-
ciety and the Architectural League.

Aureliano de Beruete.

The Señor de Beruete who recently
died in Madrid was, it is now learned,
the elder Aureliano Beruete, and not
the younger Aureliano Beruete y Mo-
ret, the son, as the cable announcing
the death, from the similarity of names,
reported.

The elder Beruete was born in Ma-
drid in 1845 and was a pupil of the
painters de Haes and Martin Rico.
He painted himself in several lands,
but most in Spain, where such old
cities as Toledo, Avila and Segovia,
were his especial delights. He first ex-
hibited in Madrid in 1878 when he won
a prize. He also exhibited and won
medals in Spain and at the Chicago
Exposition. His oils are in the Louvre,
and in the Munich, Amsterdam, Pau,
Madrid, Barcelona, Seville and San Se-
bastian Museums. He was the author
of several works on art criticism, no-
tably of one on Velasquez. He was prob-
ably the best "expert" on the works of
the early and modern Spanish painters.
His son, who is now 34, and who is also
an author and "expert," survives him.

Mrs. Lea (Depew) Fachiri.

Mrs. Antonio Fachiri, formerly Mrs.
Mitchell Depew, and for two years the
manager and secretary of the Ameri-
can Art News Company, died sudden-
ly in London last week. Mrs. Fachiri
was Miss Lea Perry of Norfolk, Va.
She married first the late Clinton
Adams, by whom she had a son, Perry
Adams, now in London, and afterwards
Chauncey Mitchell Depew, a nephew
of former Senator Depew. For some
years after leaving the *Art News*, Mrs.
Depew acted as an art broker, and
made several successful sales, among
them one of tapestries to Mr. Pierpont
Morgan. She was associated at one
time with the house of Edward Brand-
us. Two years ago Mr. and Mrs. De-
pew became divorced, Mr. Depew af-
terwards marrying the wealthy Mrs.
Trenor Park and Mrs. Depew the rich
Mr. Antonio Fachiri, a young Greek
merchant in London. She was a wo-
man of much charm of manner, great
energy and unusual intelligence, and
her untimely death has much affected
her friends.